



藝 評 香 港

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Preface

Hong Kong is in need of an art criticism magazine

Chan Sai-lok

In Hong Kong, the cultural atmosphere engendered from the bottom has always been vibrant. As the popular imagination about public space, arts and culture has been expanding even further in recent years, a wide range of art activities flourished - from actions that are spontaneous, transient, or guerilla-style, to non-exhibition-based projects and ones that redefine the meaning of 'exhibiting'. However, the audience and even art professionals find it difficult at times to receive information about such activities, which often led to missed opportunities to attend interesting events. Without timely attention and proper discussion, the dazzling fireworks that light up the sky above the city will soon become a past that seems to have never existed. How could the city be deserving of the West Kowloon Cultural District if there is no cumulation or inheritance of culture?

For this reason, Hong Kong is in great need of professional art critics.

Nowadays there are many reportage and interviews about art and culture in print and online media, but as most of these writings cater for the mainstream public, they rarely contain in-depth or professional discourses. What art criticism needs to do is to identify interesting exhibitions and projects, examine the parts that are insufficiently discussed within the creative contexts of artists, capture the latest developments of art organisations, scrutinise the inadequacy of current systems and situations, and map out the diverse and complex ecology of art. From there on, the critics should put forward their well-founded judgments, and aim to inspire the reflection and discussion among art professionals and the general public. The critics are the witnesses of the present and the writers of history.

Art criticism is therefore a vocation that can only be built through painstaking labour over a long period of time.

The third issue of *Art Review Hong Kong* continues to focus on observing the point of origin in artistic creation: the artist. With a design and operation that are perfect for the purpose, the works of young artist Chloë Cheuk are precise and lucid, yet they impart nuanced emotions that are difficult to pinpoint with a few words. Yang Yeung begins with Cheuk's solo exhibition *Every Every* (2015) - her response to the Umbrella Movement - and discusses the 'slowness' and 'roundness' in the creative context of this artist who completed university merely five years ago. Related philosophical reflections are also dealt with. Law Yuk-mui, the other young artist covered in this issue, is a founding member of Rooftop Institute. Her exhibition *Victoria East* (2017), the result of her completion of the

前言

香港需要藝術評論雜誌

阿三

在香港，由民間發動而成的文化藝術氛圍，從來多姿多采。近年隨著大眾對公共空間與文化藝術想像進一步擴闊，偶發的、短暫的或游擊式的行動，及不以展覽為本或重塑展示定義的計劃，百花齊放。然而，業界及觀眾對資訊的接收，時感困難，甚至是錯過居多。城市裡眾多璀璨的花火，若沒得到即時關注及適切討論，很可能瞬間便成為不曾存在的過去。沒有積累，沒有承接，我城何以配得上有個西九文化區？

因此，香港十分需要專業的藝術評論人。

現時各傳統或網絡媒體已有不少文化藝術報道與訪問，卻限於面向大眾的主流方針，難有較深入或專業的論述。藝術評論要做的，是點出值得關注的展覽與計劃，梳理藝術家創作脈絡裡作品未獲充分討論的部分，捕捉各團體與組織發展的動向，檢視制度與現況的不足，拼湊眼前多元的藝術生態版圖；進而，提出情理兼備的判斷，誘發業界及大眾思考和討論，見證當下，鋪寫歷史。

所以，藝術評論是一步一步經年累月深耕細作的事工。

《藝評香港》第三期繼續集中觀察藝術創作的原點：藝術家。年輕藝術家卓思穎作品的設計與操作，恰到好處，又準確易明，情感卻複雜實難三言兩語下定論。楊陽從2015年卓思穎回應雨傘運動的展覽《每每》開始，細說這位畢業不過五年的藝術家創作脈絡裡的「慢」和「圓」，及其相關的哲學省思。另一位年輕藝術家羅玉梅是天台塾其中一位創立成員。她於錄映太奇FUSE藝術家駐留計劃的展覽《維多利亞之東》，以創作目光尋覓將軍澳身世。丁穎茵的文章思

考此展覽中尋找過去的方法、記憶之需要或遺忘的抗拒，並認為羅玉梅作品道出「歷史的反臉無情」。

藝術評論其中一項作用是詮釋。在梁展峰眼中，導賞員也身兼類似角色。〈導賞作為方法〉開宗明義說「導賞遊不只為觀光，亦為開拓視野。」他從生態導賞作為「詮釋員」（interpreter）的其中一環，論及「導賞員」（docent）本有「教授、講授」之意；進而藉香港民間各文創導賞團的實戰經驗，視導賞為「再策展」（re-curation）及「解-策展」（de-curation）的方法。

有趣的是，梁寶山的做法是直接讓藝術家開口回應。本期新增欄目「訪談」首位對象，是中生代藝術家洪強。訪談，可以是概念與邏輯思辯的對話，也可以是朋友間對藝術創作的認真關懷。梁寶山與洪強是大學同學，言談間讀者或會想像雙方的共同成長痕跡，而文字流露的卻是哲理交流一面。這樣一問一答，是否另一種詮釋？

第三期《藝評香港》在缺乏資助下，暫只有電子版本。嚴肅的視覺藝術評論雜誌，於可見的十年八載內，相信仍無法追上資助條件講求銷售數字的量尺；而一個地方的文化產業，又不應該甚麼都以成本效益為主臬。每年寫計劃書投標式延續並不踏實，若能獲基金會或政府長期支持，視覺藝術評論雜誌對我城文化藝術才更有幫助。Art Appraisal Club不經不覺踏入第四年，遊藝說論，外人看起來談笑風生；我們卻四出為追趕展覽奉上勞力心力，回到家理首案前，字字血淚。《藝評香港》往後的出版及Art Appraisal Club的營運，暫時未見明朗，我們除了希望大家繼續支持，更需要各界慷慨解囊捐助，集資方能成事。香港需要藝術評論，藝術評論需要你們。

FUSE Residency Programme at Videotage, searches for the past of Tseung Kwan O with her creative gaze. The article by Vivian Ting considers the exhibition's methodology of searching for the past, as well as its need for remembering/resistance of forgetting. Ting points out that Law's works express the ruthlessness of history.

One of the functions of art criticism is interpretation. For Jeff Leung, exhibition docents bear a similar role. In 'Guided tours as a way of seeing', Leung argues at the outset that 'guided tours offer sightseeing as well as horizon-opening experience'. Considering the ecological guide as a type of 'interpreter', he discusses the meaning of teaching or lecturing in the word 'docent'. From there on, he used the real-life experience of various cultural guided tours in Hong Kong to frame the guided tour as a method for re-curation and de-curation.

Interestingly, Leung Po-shan Anthony decided to get an artist to respond to her directly. In this issue we have a new column *Interview*, and the first feature is on the mid-career artist Hung Keung. An Interview can involve conceptual and logical conversations, but it can also express an earnest concern between friends about art making. Leung Po-shan Anthony and Hung Keung used to be classmates in university. In reading the interview, the reader might imagine their intersecting trajectories of growth, when in fact the text presents a philosophical exchange between the two. Can this question and answer format be considered as another type of interpretation?

Due to a lack of funding, the third issue of *Art Review Hong Kong* is only published electronically. One can foresee that over the next decade, no serious visual art criticism magazine can measure up to the sales figures demanded by funding bodies. But then cost effectiveness should not be the sole criterion to measure success for the cultural industry of a city. It is not practical to ensure continuation by writing proposals to fight for funding every year, in a process akin to tendering. A visual art criticism magazine will be much more beneficial to the arts and culture of Hong Kong if it receives long term support from the government or a private foundation.

Art Appraisal Club has inadvertently entered its fourth year. To the outside observer, it may seem that all we do is to chat about art and theory casually, but the physical and intellectual labour required for catching up with exhibitions and the work involved in writing each piece word by word in front of our desks alone are rarely taken into consideration. It is not yet clear that *Art Review Hong Kong* and Art Appraisal Club will continue into the future. We hope that we will keep receiving your support, and more importantly, the generous donations from a wide range of backers. We can only do this if we have sufficient funds. Hong Kong needs art criticism, and art criticism needs you.

(Translated by Evelyn Char)

The scattered temporal fragments
of Tseung Kwan O:

Law Yuk-mui's *Victoria East*

Vivian Ting

The recollection of hidden memories of Repulse
Bay, Wan Chai and Tseung Kwan O

In an afternoon of the 1940s, Bai Liusu went to Hong Kong as a love gambler. She was at once frustrated by the lush green water and the parade of massive flashy billboards. In her eyes, 'in a city of such hyperboles, even a sprained ankle would hurt more than it did in other places'.

One night in the 1960s, Yu Li-ch'ing, down and out in the Hong Kong city, also looked at the flashy billboards but she reflected differently. Instead of being scared of losing control of her life, Yu had a tender feeling towards the city and her lover for no reason at all.

Is our imagination governed by the places and objects or, do we instead play an active role in delineating the scenery of places? The same flashy billboards were imagined differently by Eileen Chang and Pai Hsien-yung. If no love stories or tempting seduction had happened in Repulse Bay under the flame trees or Wan Chai's night music, would Bai Liusu and Yu Li-ch'ing create their legends differently? If Bai Liusu and Fan Niuyuan met in a quieter place like Tseung Kwan O; and if Yu Li-ch'ing and her lover bumped into each other at Rennie's Mill (today's Tiu Keng Leng), would their loves be possible? When we question about how landscapes influence our will and intentions, perhaps it is even more true to say that it is human experience that creates values of the emotional landscapes of places. It is how memories of a building and a mountain of trees and grasses are socially embedded, which shape particular meanings, or the cultural ambience of places in everyday activities.

將軍澳的時間殘章：羅玉梅的《維多利亞之東》

丁穎茵

淺水灣、灣仔與將軍澳的私密回憶

1940年代的某一下午，白流蘇以愛情賭徒的決絕來到香港。海水的碧綠與岸上巨型廣告牌的五光十色各不相讓，看得她陡然心驚，想到「在這誇張的城市裡，就是栽個筋斗，只怕也比別處痛些」。

1960年代的夜晚，流落到香港的余麗卿同樣看著閃電似的霓虹廣告燈，心裡浮起的並非對自己命運無從掌控的惶恐，而是對肉慾軟膩纏綿又毫無緣由的戀慕。

究竟是地方景物賦予人想像的內涵，抑或人的想像勾畫出地方的景致？一樣的城市燈火，張愛玲與白先勇卻寫出不一樣的想像。假若淺水灣畔火紅的影樹不曾燃起愛情的溫度，灣仔的靡靡之音不曾吐出情慾的媚惑，白流蘇與余麗卿會否留下不一樣的香港傳奇？又或者白流蘇與范柳原的角力場移師至當時人煙稀渺的將軍澳，余麗卿與情人相遇於難民聚居的調景嶺，愛情會否因而止步？與其說地方景貌左右了人的意志，倒不如說人的經歷不斷改造一地的景貌，使得一幢樓房一山子草木都收納了人的記憶，塑造出特定的活動場域，甚至地方的文化氣息。

對於跨媒體藝術家羅玉梅來說，將軍澳——位於東九龍山脈與清水灣半島之間的海灣及沿岸填海所得的陸地——不但庇蔭她生活多年的家，亦承載著新市鎮發展的軌跡。她翻閱形形色色的地圖、歷史照片、文獻檔案，又上山下海打聽歲月的痕跡，試圖重構將軍澳移山填海的零碎回憶。藝術家可無意複述那些轟轟烈烈的官方史料——1669年復界令以後，客家人紛紛移居至清水灣半島一帶開墾家園；20世紀初，隨著機器廠、灰窯、磨石墨廠等建置，坑口逐漸變成頗具規模

的墟市；1960年代，造船、修船、拆船及軋鋼等工業又進駐此地，以配合香港轉口貿易及航運發展……反之，羅玉梅一意探索生活環境的過去，將自身置於不斷演變的城市景觀，探討我們如何想像自己的生活空間、如何保留屬於自己的城市記憶。2017年5月，她在錄映太奇FUSE藝術家駐留計劃的展覽《維多利亞之東》，就以看似平淡無奇的影像呈現早已消亡的過去，拋出一連串有關城市記憶的問號。

如何尋找看得見的過去？

不同於歷史學家或社會學者切入將軍澳過去的方式，羅玉梅以藝術家的敏慧善感追溯滄海桑田所留下的紀錄。從一幀攝於1906年的老照片，她以倫尼麵粉廠的所在定位，跑遍彩明苑一帶、銀線灣、西灣山等地，查考新市鎮發展以前山脈的輪廓。可是，密密麻麻的高樓大廈堵住了山巒起伏的形態，直至她繞過清水灣半島從橋咀島山頂遠眺，方才尋回將軍澳山脈過去那道蜿蜒又平緩的剪影。其作品《風景》（圖一）就把往



圖一
Figure 1

《風景》
彩色、數碼攝影，2017
/ 黑白、照片，1906
Landscape
Colour, digital photography, 2017
/ BW photography, 1906

To the multimedia artist Law Yuk-mui, Tseung Kwan O, the bay and the reclaimed land located in between East Kowloon mountains and the residential development Oscar by the Sea, is not only a home but also a place where historical trajectories of Hong Kong's New Town development can be traced. Law Yuk-mui has referred to a collection of maps, old photographs, literature and manuscripts, walked along the mountains and gone into the sea to explore the textures of the original landscapes. Law Yuk-mui endeavours to reconstruct the fragmented traces of memories of the original coastal line of Tseung Kwan O. The artist could have repeated the official historical information, such as, the history of the rescindment of the Great Evacuation in 1669 after which many Hakka people relocated back to the areas near today's Oscar by the Sea in Tseung Kwan O; the history of how Hang Hau has gradually become an established market place along with the construction of shipyards and rolling mills; during 1960s the communities witnessed rapid economic development and new industrial facilities were built to materialise Hong Kong's vision of being a trading and logistics hub... Instead, Law Yuk-mui focuses on exploring the past of her surrounding living environment by engaging herself with the transforming cityscapes, through which we are reminded of how we imagine our living space and how we preserve our memories of the city. In May 2017, in Videotage FUSE Artist Residency: *Victoria East* Exhibition, Law Yuk-mui re-presented the forgotten, invisible past through a series of seemingly ordinary, trivial images and raised a series of questions on the topic of city and memory.

How can we make the past visible?

Different from how historians or sociologists would deal with the past, artist Law Yuk-mui follows her nose on tracing the textures, marks and records of the radical transformations of Tseung Kwan O. According to an old photograph taken in 1906, Law Yuk-mui looked for the location of Rennie's Flour Mills and the coastal line before New Town development, for which she reached all areas near Choi Ming Court, the Silverstrand Beach and Sai Wan Shan. With densely populated high-rise buildings covering the natural landscapes, it was until Law Yuk-mui bypassed from the back of Oscar by the Sea and oversaw from Sharp Island that the silhouette of the meandering and gentle Tseung Kwan O's mountain ranges was eventually retrieved. Law Yuk-mui's *'Landscape'* (Figure 1) contrasts the landscapes in the past with that in the present. The juxtaposition of slide films of some blurred, greyish, hazy images is so engaging as if bringing the audience in front of a camera to find out real textures of mountains and rocks. It has been over a hundred years in time but two different groups of images captured almost the same silhouette of landscapes. The natural landscapes have endured through time but what we see today are somehow distant and incomparable as if some invisible changes are hidden in these visible landscapes. Does our changing world no longer accommodate eternity? How should we look at the changed and the unchanged of Tseung Kwan O?

昔所見的山勢與現今所拍的山影相比照，一格一格的菲林片映現出時而烏亮亮、忽爾灰濛濛，又轉而白晃晃的色澤，彷彿把觀眾帶到攝影機鏡頭前左搖右度地找出山石記憶的面貌。相隔百多年，兩組不同的影像拍得幾近相同的山巒剪影，山石似乎以極其頑固的姿態拒絕時代的變改。不過，從前的影像歷歷在目，但現在的山景卻在光暈散射之下顯得渺然不可及。看得見的風景反倒隱藏著看不見的轉變。難道世間再也容不下恆久不變的物事？我們又如何看待將軍澳的變與不變？

如何抗拒遺忘？

單單從1980年代區內人口不足一萬至今居民逾四十多萬來看，將軍澳確實變了許多。其中調景嶺所經歷的不僅是城市發展的轉變，更是半世紀記憶的散落。羅玉梅的地區歷史考察之旅偶然看到一面迎風飄揚的旗，由此聯想到數十年前調景嶺亦曾揚起一片青天白日滿地紅的旗海。曾幾何時，調景嶺寮屋區又被稱為「小台灣」，乃國軍及家眷倉皇撤離大陸的容身所。1995年港英政府推翻了當年容許居民無限期居留的承諾，以發展新市鎮為由清拆寮屋區。居民走了，旗海也枯了，調景嶺的過去亦消磨殆盡。為了忘卻的記憶，藝術家自互聯網搜羅昔日旗幟翻飛的情景，仔細勾畫出旗幟舞動的種種姿態，串連出逐格動畫（圖二）。螢光幕不時掠過亮麗又怪誕的彩色，連鉛筆所勾勒的旗幟亦染出一副超現實的皮相。作品所呈現的就如荒腔走板的過去，只留下草率的線條。意義被掏空的圖像也許是現實埋沒過去的寫照，又或是藝術家刻意借空白追悼一段了無痕跡的地方回憶？其實，我們需要這份記憶嗎？抗拒遺忘又為了甚麼？

《旗幟》
鉛筆繪繪 / 逐格動畫，2017
Flag
Pencil copying / stop-motion animation, 2017

圖二
Figure 2



如何為過去做點甚麼？

香港是一座永遠朝著未來趕過去的城市。人人忙著學業戀愛工作，兼且在忙裡投資與偷閒，只為未來活得更好。將軍澳亦然。根據政府於1998年發表的「全港發展策略檢討」，新市鎮的規劃即與未來工業及港口發展息息相關。眼前我們透過各種數據分析幾乎摸得著未來，卻鮮少留意到過去的消逝往往令我們對當下、對未來失焦，難以決定變甚麼、不變甚麼。羅玉梅無意介入城市發展與時勢的討論，卻孜孜於尋找將軍澳過去的形貌，構想我們另一種看待過去的想像。在她看來，滔滔浪潮一直自遠方的海洋闖入將軍澳內灣，漸而沖刷出一道彎彎曲曲的海陸邊界線。這是時間的綳褶，但移山填海所發展的新市鎮卻將褶紋輾成平正的直線。唯獨一段天然海岸線卻因死亡——華人永遠墳場的位置——而留下其曲折。《最後的海岸》（圖三）播放著燒焊工人在電光火花之下，緩緩刻劃出一道波痕。而鐵板就在不遠處的牆邊豎起，由得蚯蚓似的焊縫俯伏其上直至天荒地老。作品是藝術家為過去留下的紀念碑，標示著海岸與陸地相遇的痕跡、將軍澳重工業發展的回憶、一小塊土地逃脫出發展的印記……這彷彿是一道逸出時間的曲線，卻讓人以不同方式觀看海岸、審視城市發展，反問：甚麼地方讓我們寄託屬於自己的生活？我們又如何連繫自己生活的地方？

How are we resistant to forgetting?

From less than 10,000 in population in the 1980s to over 400,000 today, Tseung Kwan O has changed significantly. In particular, Tiu Keng Leng has gone through not only transformation of urban development but also the forgetting of memory for half a century. On a field trip, Law Yuk-mui discovered a waving flag. The existence of this flag is immediately associated with the scene of Nationalist flags covering everywhere in Tiu Keng Leng a few decades ago. Some time ago, Tiu Keng Leng squatter area, also called "Little Taiwan," was a refuge for Kuomintang soldiers and their families who fled the mainland. In 1995, the Hong Kong-British government broke the promise of allowing the settlers to stay indefinitely and demolished the squatter area for urban development. With the leaving of the settlers, the flags no longer exist, and so does the past of Tiu Keng Leng. To remember the forgetting of this history, the artist collected images of the flags online and outlined the silhouette of the waving flags to create a stop motion (Figure 2). Bright and peculiar colours appear on the screen from time to time conjuring up some surreal moments for the pencil-outlined images of the flags. Those pencil outlines look rough and spontaneous as if commenting on the off-track past. Are these hollowed-out flags portraying the reality of the past of being buried in the present? Could the artist have created this memorial on purpose for visualising the erasure of a local memory? Do we need remembering this history after all? Why are we resistant to forgetting and what for?

What can we do for the past and how?

Hong Kong is a city where people always live in the future. Everyone is busy with their studies, families and careers for which they invest and socialise for a better life in the future. Tseung Kwan O is the same. According to *Territorial Development Strategy Review* made by the government in 1998, the planning for the new towns would be intrinsically linked to Hong Kong future industries and port development. We can be clued in easily on how the future would look like through data analysis. But we seldom recognise the power of forgetting which makes us lost in the present and confuses our decision making on what to preserve or not to preserve for the future. Law Yuk-mui seems uninterested in the discussion of urban development and politics but looks at what has happened to Tseung Kwan O in order to construct an alternative way of imagining the past. In her eyes, sea water and waves from the distant ocean have been shaping the coastal line of the bay day by day forming the natural textures of time. But the outcomes of urban development and land reclamation turn the organic coastal line into a straight line. The only exception is the natural coastal line that survives due to 'death' – where Chinese Permanent Cemeteries locate. *The Last Coastal Line* (Figure 3) shows a welder engraving a curvy mark on an iron plate against gases and flames. Not far away from the screen the same iron plate erects along the wall on which an earthworm-like line is permanently welded. This piece is a memorial that the artist creates for the past tracing the marks where the sea and the land meet, the memory of the heavy industry development in Tseung Kwan O, and the escape of the small piece of land from urban development. This seems to be a curve of time which invites the

如何重塑無可挽回的過去？

有人說將軍澳是一座自給自足卻悶得發慌的新市鎮，也有人說此處是沒有街道、只有天橋商場與屋苑的地方，又有人說這是名不副實的地方——環保大道不環保、日出康城鄰近堆填區亦有違其「健康之城」的原意。在此生活多年，羅玉梅對於將軍澳的想像卻來自殖民地洋人精英的遠足留念照、圍繞著自然環境而發展的工業與種種關於海的記憶。每想到腳下每一步都踏在從前的海面，藝術家益發渴望回味海洋的質感。《維多利亞之東》（圖四）自鄰近海域收集海水的影像，只見滿眼碧澄澄又綠瑩瑩的，偶然游魚蕩漾出微微漣漪，轉過頭來浪流依舊帶引著平穩的節拍，懶理毛茸茸的海藻在水光中載浮載沉……作品跳出將軍澳

圖三
Figure 3
《最後的海岸線》
彩色、高清錄像、無聲/焊接、金屬板，2017
The Last Coastal Line
Colour, HD video, silent / welding, metal plate, 2017



日常生活的框框，以身體感知回溯海水已然消逝的記憶。順著鏡頭下潛、晃動、打轉、上升，我們看到海水的視野、觸感與韻律，也似乎感受到水的流淌、砂石的粗獷質感與海藻漂游的摩擦。感官的擴張亦使得我們回到身體，融入眼前所見而成為周邊環境的一部分，重新思考自己與生活環境的關係。我們的生活方式塑造了周圍環境，而地方景貌又界定我們所見所知所感。過去的將軍澳無可挽回，但眼前我們又如何決定自己的生活、地方的面貌？

維多利亞之東的搔癢

記憶不僅存在於過去，亦寄存於現在與將來。「維多利亞之東」不曾存在於任何香港歷史文獻，但羅玉梅卻刻意借用《中英展拓香港界址專條》所標示的「東口」（亦即將軍澳的所在），並以上述四組作品重構將軍澳的記憶。在燈光幽幽的展場，回看過去的將軍澳，不免引起懷舊的聯想。

「Nostalgia」（懷舊）一詞本來自希臘語「νόστος」，意指「歸家」，以及「ἄλγος」，即「傷痛」。17至19世紀，醫生更將「懷舊」——沉溺於幻夢似的家鄉，而渴求回到那根本未曾存在的過去——診斷為精神病症。羅玉梅的作品確實懷緬那煙消雲散的過去，但她所揭示的並非純真的往日，而是歷史的反臉無情——不問緣由那份海的回憶被埋葬了、那片意識形

audience to see the coastal line from a different angle enquiring about the urban development: Where could we entrust our everyday lives to? How could we connect ourselves with where we live?

How do we reconstruct the irreversible past?

Some people say that Tseung Kwan O is a self-sufficient but boring new town; some say that it is a place where there are no streets but shopping malls and housing; some comment that this is a misleading place where environmental friendly avenue is not environmental friendly; Lohas Park (its Chinese name meaning 'sunrise health city') locates near a landfill area opposing its nature of a 'healthy city'. Having lived in the area for years, Law Yuk-mui's imagination of Tseung Kwan O was initially based on an old photograph taken by a British elite during hiking, the history of local industries that were connected with the natural environments, and the memories that relate to the sea. When the sea in the past had become reclaimed land today, the artist endeavours to retrieve the textures of the ocean. *Victoria East* (Figure 4) displays unfamiliar images of blue and green water under the sea, occasional ripples and steady rhythms of fishes, and seaweeds floating and sinking against lights and shadows, that go beyond the familiar everyday life in today's Tseung Kwan O with a view to backtrack the memory of sea water in the past through sensory perceptions. Following the camera, we go deep into the water, tremble, turn around and go up again, we see, feel and hear from the perspective of the sea through which we feel the water currents, the coarse texture of stone grains and interactions of moving seaweeds as well. This journey of senses enriches

what we see as part of the surrounding environment and inspires us to rethink the relationship between ourselves and the living environment. On one hand, our living style shapes the surrounding environment; on the other hand, the landscapes define what we see, how we see and feel. The past of Tseung Kwan O is irreversible but how should we live and shape our living environment today?

What Victoria East summons

Memory exists in the past which is also attached with the present and future. *Victoria East* does not exist in any literature on Hong Kong history. But Law Yuk-mui particularly refers to 'East End' (the location of Tseung Kwan O) in *Convention between Great Britain and China Respecting an Extension of Hong Kong Territory* to reconstruct the memory of Tseung Kwan O with four groups of her artwork mentioned above. When we look at the exhibition in a dimly lit environment, the past of Tseung Kwan O is instinctively associated with nostalgia.

'Nostalgia' is originated from the word 'nóstos' in Greek meaning 'returning home' and the word 'álgos' meaning 'hurtfulness and painfulness'. Between the 17th and 19th century, people who had nostalgia, i.e. being indulged in an imagined hometown and having a desire to return to the past that had never existed, were considered by medical doctors as being diagnosed with mental illness. Law Yuk-mui's work is indeed nostalgic to the past. What she reveals, however, is not an imaginary past but a ruthless history that buried the memory and textures of the sea, wiped away the ideology behind the waving flags and that the original landscapes were being forgotten. Those ordinary images and pale

態的旗海又被抹去，而山與水的形貌再也無人記取。耐人尋味的是，平淡無奇的影像與無從憶記的蒼白容或觸及遺忘的傷疤，但誘發的卻不是沉鬱的痛，反而是渾身灼熱又刺惱的癢，讓人非要撓個明明白白。遊走於現實與想像之間，藝術撩撥的騷癢既無眩人的聲色，亦欠缺濃烈的情感激盪，卻著我們探索生活環境中一直看不見聽不清觸不到之處，重新發現自身以甚麼形式連結世界，又如何在變動中尋找自己的位置。

看著百年光景之間，風依舊吹，山仍未變樣，但海枯石爛，人來又人去。我們可以想像白流蘇會低著頭，嗤的笑道：「好像我們自己做得了主似的」。余麗卿呢？她大抵會把將軍澳視為伊甸園，一頭栽進去那碧水青山再也不想其他。

*誠蒙藝術家羅玉梅惠賜圖片，謹此致謝。

《維多利亞之東》
彩色、高清錄像、雙聲道，2017
Victoria East
Colour, HD video, silent welding, metal plate, 2017

圖四
Figure 4



羅玉梅（1982年生於香港），畢業於香港中文大學，獲藝術碩士；是藝術家營運機構「天台塾」的創辦人之一。其創作以影像、聲音和裝置藝術為主要媒介；常以田野調查和搜集為方法，介入城市空間與日常，捕捉歷史的物理痕跡、人的心理軌跡、時間的形跡與地緣政治的關係；並善於挖掘表層下的細碎敘事與物事，鉤沉微歷史，以及重新想像創作的剩餘物，賦予其全新意義。

<http://www.lawyukmui.com/>

complexions may be reminiscent of the forgetting. But interestingly, it does not call for a depressing pain. It is irritating because we are summoned to find out what has exactly happened in the past. Drifting in-between reality and imagination, what art provokes us is not exciting magic or intensive emotional fluctuations. Instead, we are urged to explore what has been unseeable, unhearable, untouchable in our everyday environment in order to re-discover how we are connected with the world, and how we position ourselves in the ever-changing world.

The rhythm of nature remains unaffected for hundred years. Yet the landscapes have undergone on-going transformations resulted from human accomplishments and activities. In today's context, Bai Liusu would be pleased to say, 'We are in control of our lives, aren't we?' How about Yu Lai-ch'ing? She would probably see Tseung Kwan O as a Garden of Eden indulging herself in paradise.

(Translated by Wong Siu-lam, Natalie)

The author would like to thank the artist, Law Yuk-mui for providing the images.

LAW Yuk-mui (b. 1982, Hong Kong) graduated from The Chinese University of Hong Kong with a Master of Fine Arts. Using image and installation as her mediums of preference, and adopting the methodology of field study, she often intervenes in the mundane space and daily life of the city, and catches the physical traces of history, psychological pathways of human, the marks of time and the political power in relation to geographic space.

<http://www.lawyukmui.com/>

Art Appraisal Club成立於2014年，創會成員包括阿三、郭瑛、梁寶山、梁展峰、丁穎茵和楊陽。六位均為專業且經驗豐富的前線藝術工作者，一直緊貼香港藝術脈搏，既擅長以學術理論角度剖析作品，亦能從個人層面透視及理解藝術家的創作脈絡。共同理念是透過定期公開發表每月展覽精選、作品與展覽賞析評論及專題文章，鼓勵交流，擴大觀眾群，進而培育本地藝評人和具水平的觀眾。

阿三，藝術家及寫作人。遊走於藝術創作、文學書寫、教育、評論及性別研究場域。香港中文大學藝術系畢業，後修畢藝術碩士（創作）及性別研究文學碩士課程。近年展覽包括《在詩的港口》、《在何地》、《文學刺青·墨成肉身》、《在棄城公園前散步》、《現》及《相逢恨晚》等。著有展覽小書《單程票》（2007）、《與記憶不符的將來》（2008）及《書寫繪畫》（2016）。現為自由藝術工作者、大專兼任講師及香港文學館理事。

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梁寶山，先後畢業於香港中文大學及英國列茲大學，修讀藝術及藝術史。浮游在藝術與政治之間；會教書、寫作、研究、做飯、坐禪和上街。曾為「Para/Site藝術空間」、「獨立媒體（香港）」及「文化監察」等成員。研究範圍包括藝術勞動、城市空間及文化政治等。評論文章見於《信報》、《獨立媒體》、《號外》、《藝術界》、《今藝術》等；編著有《殖民地的現代藝術——韓志勳千禧自述》、《七一仔你遊香港》（白雙全作品集）、《Q[跳]K[蹊]——陳育強標本集成》及《楊秀卓紅色二十年》等。梁氏剛於香港中文大學完成文化研究博士課程。

梁展峰現為獨立策展人及大學兼任講師，曾在本地各類藝術機構擔任展覽行政及策劃工作；曾統籌海外展覽，包括《韓國光州藝術雙年展》（2002）的「Para/Site藝術空間」展館、《威尼斯國際藝術雙年展》（2003）的中國香港館。梁氏現專注研究香港藝術，並策劃展覽，包括K11藝術購物商場的開業展《藝遊》（2009）和中港台巡迴展覽《1+1：兩岸三地藝術交流計劃》（2011）等，亦為藝術雜誌定期撰寫有關香港展覽的文章。

郭瑛一直致力以不同項目探索策展人、藝術家及觀眾之間的互動與合作。2006-2012年間擔任英國華人藝術中心策展人，負責規劃中心的藝術項目，策劃展覽，並推行藝術家駐場計劃。2013年起，郭瑛以獨立策展人身份策劃各大小國際展覽，當中包括於油街實現的《收藏家學會》、《天下無事》2014英國曼徹斯特亞洲三年展、《這麼近，那麼遠》波蘭Łaznia藝術館、《憂緊張》紐約La MaMa Galleria。郭氏於2015年獲亞洲文化協會獎助金，到美國展開有關參與性藝術項目的研究。

丁穎茵現為獨立研究員、策展人及兼職大專講師，教授博物館學及藝術策展；畢業於香港中文大學，後來在英國萊斯特大學取得博物館學博士學位，先後任職於巴斯東亞藝術博物館及布里斯托市立博物館。曾參與的策展項目包括：《擺渡：講文化·講創意》（2010）香港、《土非土：台灣、香港、日本三地當代陶藝展》（2011）香港及星加坡，及油街實現的《入區搞搞震》（2015）香港等。其研究計劃旨在思考何謂文化消費，以及藝術與當代社會的關係。

楊陽從事教育、文字及策展工作。近年書寫定期見於《AM Post》（2014-2016），及收入國際藝評人協會香港分會網站。編輯書籍包括*Stamped, Global Project*（2014）、*Ten Years After — sketches*（2013）、《人多的地方不要去——林嵐的藝術》（2013）及《聽者言》（2013）；出版包括*Hong Kong/ China Photographers Series 7 — Alfred Ko*（2012）。2008年成立藝術組織「聲音掏腰包」，與香港、日本及美國藝術家合作培育聲音及聆聽文化；2013年獲亞洲文化協會獎學金；2015年成立「a walk with A3」，鼓勵非牟利藝術於街道上與公眾相遇的機會。現任香港中文大學通識教育基礎課程講師。

Art Appraisal Club was founded in 2014. Its core founding members are experienced professionals working at the front line in the art field, including Chan Sai-lok, Ying Kwok, Leung Po-shan Anthony, Jeff Leung, Vivian Ting and Yeung Yang. The group has always been keeping up with the latest art developments in Hong Kong, and understands artists' work in both personal and professional aspects. They share their visions to develop local art critics by encouraging critical thinking through effective exchange and discussion, to nurture a cultured audience and widen the audience base by providing recommended monthly exhibition lists, art reviews and themed articles.

Chan Sai-lok as an artist and writer, glides across fields of art and literary practice, education, art criticism and gender studies. Chan graduated with a Bachelor's Degree in Fine Arts and a Master of Fine Arts from the Chinese University of Hong Kong, and completed a Master of Arts in Gender Studies from the Chinese University of Hong Kong subsequently. His solo exhibitions and art projects he curated include *Alongside Poetry in an Alley*, *Somewhere*, *INKarnation: Literary Tattoos*, *Taking a Walk in Kowloon Walled City Park*, *In/visible*, and *Meeting Late*. His exhibition catalogues *One Way Ticket*, *Future*, *at Variance with Memories* and *Writing Painting* were published in 2007, 2008 and 2016 respectively. Chan is now a freelance art practitioner, part-time lecturer in universities and executive committee member of the House of Hong Kong Literature.

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Leung Po-shan Anthony is a multi-disciplinary art practitioner. She studied Fine Arts at the Chinese University of Hong Kong and Art History at the Leeds University. She was a member of Para/Site Art Space, In-Media (Hong Kong) and Hong Kong Culture Monitor. Her research interests include, among others, artistic labour, city space and cultural politics. Her essays and commentaries have been published in the *Hong Kong Economic Journal*, *InMedia (Hong Kong)*, *City Magazine*, *Leap*, *Artco* and etc. Publications edited by her include *Modern Art in a Colony: Narrated by Hon Chi-fan at the Millennium*, *Odd One In: Hong Kong Diary* (by Pak Sheung-cheun), *QK – Specimen Collection of Chan Yuk Keung*, *The Red Twenty-years of Ricky Yeung Sau-churk*, etc. She has recently completed her Ph.D study in Cultural Studies at the CUHK.

Jeff Leung is an independent curator and part-time lecturer. He has a wealth of experience in exhibition administration and curatorship, having spearheaded institutional projects both locally and abroad, including the Para Site Art Space pavilion at the *Kwangju Biennale* (Korea, 2002) and Hong Kong Pavilion at the *Venice Biennale* (Italy, 2003). In addition to contributing exhibition reviews for art magazines, Leung is currently engaged in the study of Hong Kong Art and curated the inaugural show *Hiking Arte* (2010) at the K11 Art Mall and the touring exhibition *1+1: A Cross-Strait-Four-Region Artistic Exchange Project* (2011).

Ying Kwok is noted for her inventive curatorial approach, which is centred on "boundaries of collaboration" between curators, artists, and the wider community. Kwok is the sole curator at the Chinese Arts Centre in Manchester in the UK between 2006 and 2012. Since 2013, Kwok became an independent curator working internationally. She curated *Collector Club* in Oi! in Hong Kong (2014), co-curated *Harmonious Society*, as part of Asia Triennial Manchester (2014), *From longing to belonging* at Laznia Centre for Contemporary Art in Poland (2014), *No cause for alarm* at La MaMa Galleria in New York (2016). In 2015, Kwok was awarded the Asia Cultural Council Fellowship to carry out a five-month research on participatory and engagement projects in the US.

Vivian Ting is an independent researcher, curator and a part-time lecturer teaching Museum Studies and Art Curatorship in universities. Graduated from The Chinese University of Hong Kong, she did Museum Studies at the University of Leicester and gained curatorial experiences at the Museum of East Asian Art in Bath and the Bristol City Museum and Art Gallery. Ting has been involved in many curatorial projects, such as *Re-Orientation: Heritage X Art X Design*, Hong Kong (2010), *UN•Earth: An Exhibition of Contemporary Ceramic Art from Taiwan, Hong Kong and Japan*, Hong Kong and Singapore (2011); and *Let's Art*, Hong Kong (2015). In addition to her creative practices, her research focuses on culture consumption and the value of art to contemporary society.

Yeung Yang writes about art and occasionally curates. She was a regular contributor to *AM Post* (2014-2016) and is particularly interested in writing on the practices of emerging artists collected in the AICAHK online archive. She collaborated with artists in the capacity of editor in such publications as *Stamped*, *Glocal Project* (2014), *Away from the Crowd - the art of Jaffa Lam* (2013), *Pocket 2: say, Listen* (2013), and *Ten Years After – sketches* (2013). She was writer for *Hong Kong/China Photographers Series 7 - Alfred Ko* (2012). She founded non-profit soundpocket in 2008 and has been presenting programs in Hong Kong and in collaboration with artists' communities in Japan and the US. She was awarded the Asian Cultural Council Fellowship in 2013. She founded "a walk with A3" in 2015 to encourage the public encounter of not-for-profit art on the street level. She currently teaches classics for General Education at the Chinese University of Hong Kong.

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